UNIT 1 BACKGROUND TO *WUTHERING HEIGHTS*

Structure

1.0 Objectives
1.1 Dates
1.2 Location of *Wuthering Heights*
1.3 Industrial Revolution
1.4 The Changing Society
1.5 Romanticism
1.6 Rebellion
1.7 Let Us Sum Up
1.8 Glossary
1.9 Questions
1.10 Suggested Reading

1.0 OBJECTIVES

In this unit, we will position the text of *Wuthering Heights* within a historical and social context. The socio-economic political and cultural environment of mid-nineteenth century England is of immense importance to our study of the novel. It provides us with a background for the critical study of the novel as the product of a culture in a particular time and place. This is not to suggest that the novel is relevant only within its historical context. But let us read between the lines and discern how the author is able to question many of the values and attitudes of the time and how many of these questions are still relevant to us as modern readers. This unit also introduces us to many of the issues that come up for discussion in the following units.

1.1 DATES

Wuthering Heights begins with a date. 1801. Dates are important, because they place events and people within a historical context. In fiction, dates help in making the story seem real. Dates become more significant when events and people, fictional or otherwise, need to be critically examined beyond their historical time. The fact that *this* novel is worth reading and studying after one hundred and fifty years since its publication cannot be overlooked. In the last decade of the twentieth century we in India are post-colonial readers, studying this novel which was written in the *English* language and was published ten years before the Sepoy Mutiny (1857) and almost ten years after the abolition of Sati. Apparently there seems to be no connection between these historical events in India and the publication of the novel. But when we examine the social, political and economic condition of England at the time when Emily Bronte was writing , it is evident that the novel reflects, however indirectly, the impact and implications of the major social changes that were taking place in the society at that time. The English colonial and imperial interests in India could not have been *not* affected by those changes. So for the Indian reader, the cultural productions (literature holds a primary position) of a colonial and imperial power becomes the starting point of a critical analysis of the polemics of domination and subservience. Though it is only one of the aspects of the novel that could interest the Indian reader, yet it is an important one.

From a biographical perspective, the istorical milieu forming the backdrop to Emily Bronte's life cannot be ignored. Critics have pointed out that there is a contrast and contradiction between the images of Emily Bronte as the extraordinary woman, the Romantic genius, the writer, and as Emily Bronte the self-contained and on the whole, dutiful daughter of an Anglo-Catholic clergyman. In many ways, Emily Bronte was a typical nineteenth century woman;

private, domestic and hidden from history. It is the manifestation of her uniquely imaginative mind and her keen and intuitive understanding of the historical significance of her times that in the novel, Emily Bronte is able to look beyond the constraints of the 'typical' Victorian and anticipate the new forms of family and social life that were emerging.

Let us make a list of some of the dates that are important for the study of *Wuthering Heights.*

1757	:	*Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, Edmund Burke'.
1757 summer	:	*Hindley Earnshaw is born*[1].
1762	:	*Edgar Linton is born*
1764	:	*Heathcliff is born.*
1765 late	:	*Isabella is born*
1765 summer	:	*Catherine is born*
1767	:	James Hargreves invents the spinning Jenney which marks the beginning of dramatic changes that take place in the production, marketing and procurement of raw material in the textile industry. Liverpool and Manchester being the two major industrial cities and textile centres.
1771	:	Heathcliff comes to Wuthering Heights as a child. He is seven years old and Hindley is fourteen years old.
1773	:	*Death of Mrs. Earnshaw*
1776	:	*Wealth of Nations.* Adam Smith. American War of Independence.
1777	:	*Death of Mr. Earnshaw*
1778 June	:	*Hareton is born*
1780 autumn:		*Death of Mr. Linton*
1784, Sep.	:	*Linton Heathcliff is born*
1784, Sep.	:	*Death of Hindley*
1784, Mar 20	:	*Cathy is born*
1784 20 March	:	*Death of Catherine*
1784 Jan.	:	*Heathcliff marries Isabella*
1789	:	*Songs of Innocence.* William Blake.
1789	:	The French Revolution. The beginning of the Republic and the rise of Napoleon.
1791	:	Boswell's *The Life of Samuel Johnson* published.
1792	:	*Rights of Man.* Tom Paine. Banned.
1797, June	:	Death of Isabella
1798	:	*Lyrical Ballads.* William Wordsworth and Samuel Taylor Coleridge. In 1800, the second edition was published which contained the celebrated *Preface* that became the handbook of Romantic poetry. *Principle of Population*, Robert Malthus.
1801, Sept.	:	*Death of Edgar Linton*
1801, Aug.	:	*Cathy marries Linton Heathcliff*
1802, May	:	*Death of Heathcliff*
1803, Jan.	:	*Cathy marries Hareton*
1805 Oct.	:	The Battle of Trafalgar. Britain's naval superiority established.
1814	:	*Mansfield Park.* Jane Austen.
1818, 30 July	:	Emily Bronte was born at her father's parsonage at Thornton, Bradford. She was the fifth child and Anne was her younger sister, born on 17 Jan. 1820.
1818	:	*Frankenstein.* Mary Shelley.
1818-20	:	John Keats wrote the important *Odes.*
1819-24	:	*Don Juan.* Lord Byron.
1820	:	*Prometheus Unbound.* Percy Bysshe Shelley.
1829	:	Steam Engine named Rocket built by Robert Stevenson reaches a prize-winning speed of 29 kms. per hour.
1832	:	The first Reform Bill..
1833	:	Abolition of slavery in England. This was soon followed by the Factory Act which prohibited the employment of children under nine in spinning and weaving factories.
1837	:	King William IV was succeeded by his niece, Victoria as the Queen of England
1837-39	:	*Oliver Twist.* Charles Dickens.

1838	:	The beginning of the Chartist Movement.
1845	:	Famine in Ireland. Anti Corn Law agitation. Repeal of Corn Law by Prime Minister Sir Robert Peel in 1846.
1845, Aug.	:	Branwell's (Emily's brother) visit to Liverpool and Emily begins to write Wuthering Heights in the autumn and winter of the year.
1847 Dec.	:	*Wuthering Heights* published along with Anne Bronte's *Agnes Grey* by T.C. Newby, London. The sisters used pseudonyms. Emily called herself Ellis Bell and Charlotte, Acton Bell.
1848	:	*The Communist Manifesto.* Karl Marx.
1848 Dec.	:	Death of Emily Bronte.
1850	:	*In Memorium.* Lord Alfred Tennyson.
1859	:	*On Liberty.* John Stuart Mill.
1859	:	*Origin of Species.* Charles Darwin.

The dates and events listed above span a little over hundred years. You could make a more detailed list and include many other important events that occurred during this period. I have listed only some of the notable events which I feel are directly or indirectly related to the text. The dates specifically connected with the story of *Wuthering Heights* have been intentionally arranged chronologically along with the dates of major events and happenings of the time to elicitate a meaningful juxtaposition. Though the novel was written in the year 1845, the story is placed in the last quarter of the eighteenth century. In 1801, Lockwood becomes a tenant of Heathcliff and stays at Thrushcross Grange. Nelly Dean, the then house-keeper of Thrushcross Grange, recapitulates to Lockwood the history of Wuthering Heights and Thrushcross Grange and begins her tale from the arrival of Heathcliff at Wuthering Heights thirty years before (1871). Nelly Dean's story hardly touches upon the social world outside the periphery of Wuthering Heights and Thrushcross Grange. She concentrates on the lives of just the people who live in these two houses in a tightly defined domestic system. But as our chart will show, many important historical events were taking place at that time, and find no mention in Nelly Dean's recapitulation. Maybe it is because Nelly herself had no experience of the outer world as she spends her entire life within the confines of Wuthering Heights and Thrushcross Grange. But is there no connection between these historical events and the story of Wuthering Heights ? How isolated are the inmates of Wuthering Heights and Thrushcross Grange from the social history of their times? Was the writer Emily Bronte unaware of events taking place in her time or during the time period of the novel's setting? These are some questions we will have to answer as we go along.

1.2 THE LOCATION OF WUTHERING HEIGHTS

The story of *Wuthering Heights* is narrated by Lockwood. But Lockwood is not a detached narrator for he shares his opinion about what he sees with his readers. In his opinion, the location of his new accommodation at Thrushcross Grange is `certainly a beautiful country' but it is also `so completely removed from the stir of society'. A `misanthropist's heaven' he calls it without realising the ironic significance of such an oxymoron. As one reads the story which is a flashback narration, one is tempted to believe along with Lockwood that such events could have only taken place in isolation.

Early reading and interpretations of *Wuthering Heights* reinforced the association of excessive passion and its disastrous consequences. This was helped by biographical material about Emily Bronte that stressed her shy, lonely and introverted nature.3 In a review of *Wuthering Heights* that appeared in the Athenaeum on 25 December, 1847, the reviewer is quite clear that:

> In spite of its truth to life in remote nooks and corners of England, *Wuthering Heights* is a disagreeable story.... The brutal master of the lonely house of *`Wuthering Heights'* — a prison which might be pictured from life — has doubtless had his prototype in those uncongenial and remote districts where human beings, like trees, grow gnarled and dwarfed and distorted by the inclement climate;...If the Bells[2], singly or collectively, are contemplating future or frequent utterances in Fiction, let us hope that they

> will spare us further interiors so gloomy as the one here elaborated with such dismalness....[3]

Charlotte Bronte in the Preface to the 1850 edition of *'Wuthering Heights'* shares with us her perception that her `sister's disposition was not naturally gregarious; circumstances favoured and fostered her tendency to seclusion....Though her feeling for the people around was benevolent, intercourse with them she never sought; nor , with few exceptions, ever experienced. And yet she knew them: knew their ways, their language, their family histories, she could hear of them with interest, and talk of them with details, minute, graphic and accurate; but with them she rarely exchanged a word.'[4] Charlotte traces the genesis of the characters in *Wuthering Heights* by asserting that Emily Bronte's limited but detailed observation of the people around her was `too exclusively confined to those tragic and terrible traits' which Emily's `memory is sometimes compelled to receive the impress.' And that Emily's imagination `which was a spirit more somber than sunny, more powerful than sportive, found in such traits material whence it wrought creations like Heathcliff, like Earnshaw, like Catherine.' Finally in a most impressionistic and memorable manner, Charlotte concludes:

> *Wuthering Heights* was hewn in a wild workshop, with simple tools, out of homely materials. The statuary[5] found a granite block on a solitary moor; gazing thereon, he saw how from the crag might be elicited a head, savage, swart, sinister; form moulded with at least one element of grandeur-power. He wrought with a rude chisel, and from no model but the vision of his meditations. With time and labour, the crag took human shape; and there it stands colossal, dark, and frowning, half statue, half rock: in the former sense, terrible and goblin like; in the latter, almost beautiful, for its colouring is of mellow grey, and moorland moss clothes it; and heath, with its blooming bells and balmy fragrance, grows faithfully close to the giant's foot.[6]

Charlotte's view about the genesis of her sister's novel is apologetic and seeks to monumentalise the work. Charlotte knew that the contemporary Victorian audience may be unsympathetic and hostile towards her sister's novel, so she tried to soften the harsh, wild and disturbing aspects of the novel by presenting the portrait of the author as a female genius that did not seriously disrupt the prevailing notions of.femininity. The Preface nevertheless contains within it the basic tenor of most of the early criticism of the novel. There emerged two distinct types of views about the novel. One was that it was a powerful, dark, intense, sombre, tragic kind of `fierce poetry' and the other that it was `action laid in hell' , brutal, rude, repellent and generally a terrible experience. Many of the early critics found both these qualities intertwined in the novel, one not necessarily canceling the other. At a time when the novel as a literary genre was sought to be interpreted as something more than a form of entertainment, critics began to distinguish the `serious novel' from the plain entertaining ones. The serious novels were generally thought to be more didactic and celebrated or exemplified orthodox morality which was supposed to have a beneficial effect on the moral sensibility of the reader. *Wuthering Heights* rudely challenged such neat categories and posed a challenge to the early critics.

Both these early critical perspectives, nevertheless, did not question the seeming historical remoteness of the novel. It was accepted that a novel of such kind, that deals primarily with the basic and intuitive aspects of the human heart and soul, necessarily must remain outside historical time. Issues that the novel is primarily concerned with, those of individual right, ethics of love and marriage, inheritance and property, civilisation and nature, may be issues that cut across time and space, but they are not removed from social history or the history of ideas and culture. The novel may be studied against the late 18th century and early 19th century historical background of England as well as the social and historical setting of the time it is being read. There have been dramatic shifts in the reader/critic response to the novel since its publication. These shifts have not only been marked by time periods but also by society, culture and the gender of the reader.

1.3 THE INDUSTRIAL REVOLUTION

The last quarter of the eighteenth century and the first half of the nineteenth century was a period of great social, economic and cultural change in England. These seventy five years

saw the consolidation of England as the most powerful imperial nation. The English empire expanded globally to an extent that the British came to believe that the sun would never set on it. This was also the period of rapid industrialism and the development of full scale capitalism with its accompanying cycle of boom and slump and of continuous and intense class-conflict.

Industrialization signaled the end of the 'domestic system' of manufacture and introduced the 'factory system' which displaced the rural population to centres of urban growth which were generally cities with factories. This was inevitably accompanied by the growth of slums , squalor, poverty and disease. Cholera, typhoid and tuberculosis were rampant and many people, mostly poor workers died of these dread diseases. Medicine and health care systems were non-existent and post-natal deaths were quite frequent. Frances, Catherine and Isabella, Edgar, and Linton Heathcliff all died due to illness. Emily Bronte died at the age of only thirty suffering from tuberculosis.

By the end of the eighteenth century economic principles of *lassez faire* as advocated by Adam Smith in his book *Wealth of Nations*, (1776) was being seriously questioned by thinkers like Tom Paine (author of *Rights of Man*, 1798). Poor wages and dismal working conditions characterised the early factory system. Men, women and even children worked in hazardous conditions as part of a system of production in which the profits went to the 'captains of industry'. This unequal distribution of wealth added to the growing dissatisfaction amongst the poor workers resulting in conflict between the 'haves' and the 'have nots'. This period of English history is marked by violent food riots, protest and demonstrations by the working class. E.P. Thompsom in his book *The Making Of the English Working Class*, (London: Victor Gollancz Ltd. 1963), traces the history of the working class movements during this early phase of industrialisation. If you wish to go into this aspect, you may like to read this book. It is a fairly long book but will provide very useful background material. The Luddite Riots, the struggles and agitation around the First Reform Bill, the growth of Trade Unionism and the fight for improved working conditions in the factories was followed by the agitation against the Poor Law of 1834, and finally culminated in the Chartist movement from 1838 to 1848. The year that Emily Bronte died, 1848, Karl Marx published *The Communist Manifesto,* a seminal text in which the working class leadership and intelligentsia found a sound theoretical basis for their struggle.

The introduction of machines and the cultivation of cash crops resulted in surplus labour in the agrarian sector. People began to migrate from the villages to the cities. By the last quarter of the eighteenth century many Irishmen had left their peasant homes and immigrated to England and sought work in the mills and factories in cities like Manchester and Liverpool. They formed the poorest section of the slum dwellers. Emily Bronte' s father, Patrick O'Brunty or O'Prunty, was born in 1777 as the son of a poor peasant in County Down, a picturesque area in Northern Ireland. He too migrated to England, but unlike the others, he did not become a low paid worker but by 1802 was at Cambridge University from where he received a degree. He joined the clergy and rose rapidly from a migrant Irish peasant to a respectable Anglican clergyman. In 1820, a few months after the birth of his youngest daughter, Anne, Mr. Bronte shifted his residence to Howarth, a big village near Keighley, in the industrial district of Yorkshire. There was nothing 'so completely removed from the stir of society' than Howarth. It was located near one of the most rapidly growing industrial areas of England. In fact West Riding was the centre of many of working class movements and uprisings.

Though connected with the church, Mr. Bronte was not apolitical. He had strong political views which he often discussed with his intellectually alive children. He got himself actually involved in the riots and lock-outs by assisting the locked-out workers of his parish. Emily and her sister Charlotte did not spend their entire lives in Haworth, They went to school at Halifax, where the Chartist movement was very strong. In 1838, on Hartshed Moor, a few miles away from Hallifax, one of the biggest Chartist torch light rallies took place. Queen Victoria, by an official proclamation in 1938, declared all such torch light meetings as illegal, participation in which meant punishment. Emily and Charlotte also went to Bradford, Keighley and Leeds. It is true that Emily did not write about the social and political climate of her time directly, but it certainly does not mean that she was not aware of the changes that were happening around her or that these events were not a part of her social world.

1.4 THE CHANGING SOCIETY

In real terms, industrialism meant an economic shift from the feudal agrarian way of life to the faster paced industrial world of factories and machines, mass production and quick profits. Industrialism also meant the rise of individualism. While trade and production increased and the nation became richer, the national prosperity concealed the wretched condition of the poor. There emerged a class of neo rich enterpreneurs, who had made quick money through industrial production and posed a serious political and economic challenge to the traditional citadels of aristocratic power. Louis Cazamian identifies the polarisation of the old aristocracy with the new bourgeoisie as :

> A deep antagonism, indeed, divided this new and thriving class from the old order. The vehement aggression of these sons who rejected their heritage wounded the peaceful, patriarchal spirit of agricultural England, slumbering in self-satisfied torpor. In the old society everyone knew his place. The great families governed the country; the squires and justices of the peace administered their own localities.... But the demands of the new bourgeoisie and the pressure of the industrial revolution introduced the ideals of liberty and enfranchisement to this society where, hitherto, material and moral ties had chained the individual to his ancestor's station in his own locality.... Men would have to cut themselves off from their native society and become free and independent, relying on the strength of their intelligence or wealth, if they had any, and their muscular strength if they had not....The fallen were trodden underfoot: so much the worse for them. 'Each for himself and the law of England for all' was the motto of industrialism. These men were filled with pride when they contemplated the great wealth they had amassed from the products of their own energy. And they were enraged by the ridiculous impediments which still hindered individual freedom. Remainders of feudalism, relics of old institutions, Acts of Settlements, Statutes of Apprentices, and protectionist corn laws were all so many obstacles to be knocked down in the march of progress. Or the march to wealth.

The belief that the individual's success depended on his ability to struggle and survive in a competitive world formed the core of the moral structure of this class of people who were engaged in a ruthless competition for material prosperity. Thus with a shift in the balance of power , a new set of social , moral and ethical values evolved to replace the old order. In 1814, Jane Austen, the daughter of a Tory parson, represented the conflict between the old and the new emerging social order in *Mansfield Park.* Mansfield Park, located in the idyllic pastoral landscape of rural England is the home of Sir Thomas Bertram who is a resident *native* gentry, the upper class land owner. Fanny, from a lower middle class family, is at first an outsider to Mansfield Park but slowly she not only becomes an integral part of it but represents intrinsically the real spiritual and moral values of *Mansfield Park*, those of tradition, continuity and order. In the novel the older feudal value system triumphs and survives symbolically in the union of Fanny and Edmund despite a serious threat to it by outsiders. Propriety, regularity, harmony and above all, peace and tranquillity characterizes *Mansfield Park* and in Austen's world there is no place for the kind of deviance indulged in by the Crawfords and Mr. Yeats. The security and stability that is provided by the hierarchical set up of a feudal order is threatened only when Sir Thomas Bertram goes to Antigua for purposes of business. (This must be seen in the context of the colonial and imperial expansionism of England at that time.) The political expression of economic and social polarisation was reflected in the agenda of the two main political parties in England, the Whigs and the Tories. The Tories were the conservatives, supporting the landed class and the feudal economy while the Whigs were the supporters of the industry and its modern methods and masters.

1.5 ROMANTICISM

The American War of Independence (1776) and later the French Revolution (1789) form the backdrop to *Wuthering Heights* though both these important historical events seem to have no

Romanticism in many ways was a reaction to industrialism. It was a cry for the return to a world of innocent beauty that seemed to have been sacrificed to the dictates of the machine and individual liberty was very much the central theme of much of these discourses. The individual's creative power was located in his/her assertion of imagination and intuition that was to be freed from the limits of mechanical reason and despotic rationality. The 'heroic' was redefined by the revolutionary Romantics for they sought the heroic in the commonplace and the ordinary rather than in the extraordinary. With their radical stance they repositioned the hero in the society and his social responsibilities and relationships were scrutinised. The industrial revolution and the accompanying French and American revolution can be seen as the revolutions that freed the individual from the moral , ethical, cultural structures and constraints of the feudal order and left him to define for himself a new role. Now the individual was responsible only to himself and to the high standards he set for himself. This was now not only true of the man but also of the woman, as we see them emerging with an independent individuality in novels of Jane Austen, Charlotte Bronte, Mrs. Gaskell, and later, Hardy and George Eliot.

1.6 REBELLION

In contrast to *Mansfield Park*, Emily Bronte's *Wuthering Heights* is located in the formidable landscape of barren heaths and moorlands. There is the intensity of nature in its raw and rather hostile manifestation. It forms the perfect backdrop for a drama to unfold; in which, order, harmony and security are seen as edges of a fragile world that is being threatened by immensely powerful forces of disruption beyond the comprehension of the people who live in that closed world. 'One fine summer morning' Mr. Earnshaw, kisses his children and promises them gifts and steps out of that world and goes to Liverpool. The breach is made. After three days he brings back with him a 'gift of God', a 'dirty, ragged, black-haired child. The 'stir of the society' from which *Wuthering Heights* seems to have been isolated makes its symbolic entrance through Heathcliff. In Heathcliff and Catherine we identify defiance of order and propriety and in Edgar we can see a valiant attempt at compliance with the established value systems.

The defiance of Heathcliff and Catherine to follow prevalent social norms must be seen in the context of individual assertiveness of the industrial age in the twilight of the great feudal age and its hierarchic power structures. Wuthering Heights and Thrushcoss Grange are in many ways symbols of authority and power of the old system which is challenged by Heathcliff and Catherine. Those who cannot adapt to the demands of the new age, perish, and only the strong survive. It is within *Wuthering Heights* and Thrushcross Grange that the forces of challenge and subversion grow. According to Terry Eagleton the Catherine-Heathcliff relationship is 'pre-social', in the sense that it by passes the society. This according to Eagleton[#] is both the novel's source of strength as well as its weakness. Its strength lies in its power for subversion and its 'revolutionary refusal' to accept the contemporary society which is exploitative and unequal. Its weakness lies in the author's inability to locate the meaning of the relationship in immediate social terms. Eagleton points out that Heathcliff and Catherine cannot be united in the actual world, they are united only when they leave the real world, that is in death.

1.7 LET US SUM UP

Though the events in the novel seem to happen in a remote and isolated place and the characters with their intense emotions, particularly the Byronic Heathcliff, seem out of the world, evidently *Wuthering Heights* is very much situated within a historical context. Since this was the only novel of the author, early biographical studies created an image of the author as a recluse, a shy but intense and brooding personality. A closer look at her life makes it obvious that Emily Bronte was not really cut off from the society around her and was quite aware of the changes happening around her. The changing character of industry, created new social classes with economic interests that came in conflict with each other and broke the fabric of the traditional structure of society. The potential of the independent individual was stressed upon. The historical background prepares us for analyzing the characters as individuals caught in a changing society and their responses to it. It also allows us to evaluate

Emily Bronte as a woman writer of the mid-nineteenth century who was asserting her own intellectual position.

1.8 GLOSSARY

stereotype	:	something that acquires a specific meaning because of its routine and regular use.(the stereotype of the ideal lover being 'tall dark and handsome')
psychopathic	:	psychologically disturbed
intentionalities	:	a term that is often used in criticism when one reads in between the lines and discovers meaning which may not be otherwise apparent.For example What are the 'intentionalities' behind the way Charlotte Bronte read her sister's novel?
Polemics	:	the discussion of something in terms of a debate
cultural productions	:	literature, painting , music, films, theater, in fact, any kind of art is seen as a product of a particular culture and not just the creation of an individual.
typical	:	like a stereotype, something that acquires meaning because of its specific association
oxymoron	:	figure of speech in which apparently contradictory terms appear in conjunction
introverted	:	person who is predominantly concerned with his or her own thoughts and feelings rather than with external things.
didactic	:	with the intention to teach or preach
class conflict	:	a Marxist term, used to mean the conflict of economic, social and political interests between the working class and the owners of industries, the capitalists.
laissez-faire	:	the independence of the individual to own and run industry with out any state/ government interference.
apolitical	:	not having any interest in politics; but such a stand could itself be seen as a kind of political position.
hierarchical	:	a system of authority in which ranks are placed one above the other; but within the hierarchy women often have rank but not power.
ideology	:	in Marxist terminology, ideology is the way society conceals the contradictory character of the essential pattern of social relationships. Ideology is something false, and helps to hide the real nature of things.
discourse	:	Here, an academic discussion. Otherwise discourse can have other connotations as well.

1.9 QUESTIONS

Please attempt all the following questions. These will help you to consolidate all the information and ideas that you have encountered in this Unit. Let me add here that these are not examination questions. But if you are able to answer these, you can go for the exams with full confidence!

1. What do you understand by the Industrial Revolution? In what way do you think it changed the relationship between various social groups. Do you think such changes are inevitable?

2. Do you think that any text is independent of its historical context. What is the difference between a newspaper story and a novel?

3. What do you understand by the term 'Romanticism'? In the modern world is the term 'Romantic' used in a positive or pejorative sense?

4. How do you think Emily Bronte is able to highlight and challenge many of the prevailing gender prejudices of her times?

5. Do you think it is the job of the novelist to focus our attention on the many problems that are there in society? Give reasons for your answer.

6. Study the table of dates in 1.1 carefully. Collect information about the events, books and personalities mentioned. Do you think some of the contemporary events have some indirect but significant relation with the novel?

1.10 SUGGESTED READING

I'm giving you a fairy long and comprehensive reading list here. Of course I don't expect you to go through all these books. But some of these books are easily available in libraries and you will find them very useful for understanding this fascinating and complex novel.

Allott, Miriam, ed. *Emily Bronte : Wuthering Heights. London* : Macmillan, 1970, 1992. Case Book Series. ed. A.E. Dyson.

Bentley, Phyllis. *The Brontes*. London : Arthur Barker Ltd.1947.

Bronte, Charlotte & Emily. *Complete Novels of Charlotte and EmilyBronte*. Glasgow: Harper Collins, 1993. Collins Classic. Introduction to Wuthering Heights by Charlotte Cory.

Bronte, Emily. *Wuthering Heights*. ed. David Daiches. Harmondsworth : Penguin Books Ltd. 1965.

Cazamian, Louis. *The Social Novel In England 1830-1850 : Dickens, Disraeli*.

Cohen, Paula Marantz. *The Daughter's Dilemma: Family Process and the Nineteenth-Century Domestic Novel*. University of Michigan: University of Michigan Press, 1991.

Davies, Stevie. *Emily Bronte*, Hertfordshire, Harvester - Wheatsheaf, 1988. Key Women Writers series ed. Sue Roe.

Gerin, Winifred, *Emily Bronte: A Biography*. Oxford : Oxford University Press, O'Neill, Judith. ed. Critics on Charlotte and Emily Bronte, Readings in Literary Criticism, London : George Allen and Unwin Ltd. 1968.

Peterson, Linda H. ed. *Emily Bronte: Wuthering Heights, Boston*: Bedford Books of St. Martin's Press, 1992.

Pykett, Lyn. *Emily Bronte*. *Women Writers ed.* Eva Figes & Adele King, Basingstoke: Macmillan, 1989.

Smith, Anne. ed. *The Art of Emily Bronte*, London: Vision Press, 1976.

Stoneman, Patsy. *Wuthering Heights: Emily Bronte*. New CAsebooks. Basingstoke: Macmillan. 1993.

Tambling, Jeremy. *Narrative and Ideology*, Buckingham: Open University Press, 1991.

Toolan, Michael J. *Narrative: A Critical Linguistic Introduction*, Routledge: London and New York, 1988

Winnifrith, Tom. *The Brontes and their Background : Romance and Reality*, London: Macmillan, 1973.

References

[1] Sanger, C.P. `Remarkable Symmetry in a Tempestuous Book'. Casebook Series.
The dates of events in the novel have been meticulously worked out by Sanger who is of the opinion that the novel is very precisely crafted with all the details having been worked out accurately.

[2] *Wuthering Heights* published along with Anne Bronte's *Agnes Grey* by T.C. Newby, London. The sisters used pseudonyms. Emily Called herself Ellis Bell and Charlotte, Acton Bell.

[3] Wuthering Heights. A Case Book. ed. Miriam Allott. Macmillan. 970, 1992. p.39.

[4] ibid., p.61

[5] `the statuary': the sculptor.

[6] *Wuthering Heights. A Case Book.* ed. Miriam Allott. Macmillan. 1970, 1992. pp.63-64

[7] Louis Cazamian *The Social Novel In England 1830-1850 : Dickens, Disraeli, Mrs. Gaskell, Kingsley*, trans. Martin Fido, London: Routledge and Kegan Paul, 1973, p15-16.

[8] Terry Eagleton, ` Myths of Power in *Wuthering Heights'*, in *Wuthering Heights : Emily Bronte.* Patsy Stoneman, ed. New Casebooks. Basingstoke: Macmillan. 1993.

UNIT 3 'GIFT OF GOD' : HEATHCLIFF

Structure

3.0 Objectives
3.1 Introduction
3.2 The Hero : Byronic and Romantic
3.3 Heathcliff Judged : Secular Or Religious
3.4 Let Us Sum Up
3.5 Glossary
3.6 Questions
3.7 Suggested Reading

3.1 OBJECTIVES

Heathcliff is one of the most discussed characters in literature. Intensely passionate, wild and revengeful he nevertheless forces a sympathetic response from the readers. There has been a debate on Heathcliff's status in the novel as villainous or heroic. Both these standard categories do not seem to fit Heathcliff. I have always been impressed by Heathcliff as a rebel. He consciously resists acceptability on any other terms other than his own. He will neither be `good' nor `cultured' in the way the society of his time demands. He defines his own moral universe and asserts it and sharply exposes the unnaturalness and hypocrisies of the social practices around him. He is potentially *subversive* and in that sense anti-heroic. In this unit we will also discuss the notion of sin and redemption as is understood in Christian doctrines and evaluate how through the character of Heathcliff, Emily Bronte intellectually engages herself with the Christian moral universe. After reading this Unit, you will be able to understand why despite Heathcliff's revengefulness, we never really condemn him and how Emily Bronte, in this sense, is helping to extend our sympathies.

3.1 INTRODUCTION

"See here, wife ! I was never so beaten with anything in my life : but you must e'en take it as a gift of God; though it's as dark almost as if it came from the devil"

One late summer evening on his return from Liverpool, this is the manner in which Mr. Earnshaw introduces Heathcliff, a little boy he had found on the streets of the industrial city, to his family at Wuthering Heights. As the story unfolds we realize the deep irony that is replete in Mr. Earnshaw's introduction. Before his departure for Liverpool, Mr. Earnshaw had asked his children what gifts he should get for them on his return. Hindley, his elder son, had asked for a fiddle and Catherine, his daughter, who was a good rider even at the age of six, had asked for, significantly, a whip. For Nelly, the house keeper, he had promised a pocket full of apples and pears which made Mr. Earnshaw not only a caring father but also a compassionate master, an ideal patriarch.

The `gift' that Mr. Earnshaw actually gets, does not impress the family. `Mrs. Earnshaw was ready to fling it out of doors', but Mr. Earnshaw's explanation that he had seen the little boy `starving and houseless, and as good as dumb,' probably strikes a chord of sympathy and Heathcliff is washed, given clean things to wear and allowed to sleep with the children. But Heathcliff is `it'. A thing. Hindley searches his father's pocket for the promised fiddle and on seeing that it had been crushed to bits, he `blubbered aloud' and when Catherine understands that her father had lost the whip in `attending to the stranger', showed `her humour by grinning and spitting at the stupid little thing'. This notion is later pursued in the novel. For example, in Chapter 13, Isabella writes to Nelly Dean about her disastrous marriage to Heathcliff, and enquires, `I beseech you to explain, if you can, what I have married...' suggesting that Heathcliff to her is a creature, hardly human.

Mr. Earnshaw's introduction equivocates both God and the devil simultaneously. To the 'good' Christian, which Mr. Earnshaw surely wanted to be, any living creature is divine in origin, but the circumstances and the condition in which he finds Heathcliff, something that completely 'beats him', makes him associate Heathcliff with the Devil. A product as well as a victim of the evil that is in society. The fact that this 'gift' will grow up to become a tormentor and usurper and generally a man consumed with hate and revenge, will make us question if the notion that human life is 'God's gift' is really applicable to Heathcliff. Further, if human life is at all 'God's gift'. If we keep in mind that in the mid-nineteenth century, *Darwinian* assertions of the non-divine origins of the human species had ignited passionate debates between religious belief and scientific empiricism, then Heathcliff, is indeed a symbolic character.

Generally, it is considered that at the heart of the novel *Wuthering Heights*, lies the tumultuous Heathcliff-Catherine relationship. Most studies of the novel discuss these two characters in unison. We have decided to study them separately. One of the reasons why we wish to do this is to study the novel by consciously distancing ourselves from the idea that there is one central relationship in the novel. Our impressions about these two important characters are formed by the subjective responses of several characters. Different characters view different things and what and how they perceive, tells us as much about themselves as about what they see. To designate something as central is essentially to prioritize it and make it more important than the others. This may prejudice and make our views biased and we could miss out on another point of view. From Nelly's perspective all the events in her narration seems to revolve around Heathcliff and Catherine. But from another perspective, the events could be seen as the tragic story of Edgar Linton. We could have another perspective which sees the story, from say, Hindley's perspective. Therefore, perhaps we should not look at Heathcliff-Catherine as the central relationship, or what is categorized as the 'heart of the novel', because by doing so we may be unconsciously imposing a closed circular structure of periphery and centrality in a novel that, consistently and consciously, displaces and confronts any kind of structuring. Secondly, I think, Heathcliff and Catherine have aspects to their characters that ought to be studied independent of their relationship. Particularly Catherine's rebellion against what was considered conventionally as the 'feminine' and Heathcliff's challenge not only to the standard definitions of the heroic and villainous, but also to the religious as well as secular discourses on the divine and the non-divine.

3.2 THE HERO : BYRONIC AND ROMANTIC

Significantly, Heathcliff is dark. This immediately evokes in the mind of most readers the metaphysical idea of dark powers, both natural and supernatural. It provides the background for Heathcliff's association with classic Christian principles of duality; God and Devil, light and darkness, good and evil. For most part of the story, Heathcliff is associated with diabolic forces, which Earnshaw hints in his initial introduction. He is christened Heathcliff and that is also his surname. Heathcliff was the name of a son, of Mr. Earnshaw, who had died in childhood. But Heathcliff does not have Earnshaw as his surname and this makes him both a part of as well as an outsider not only to the family but to society in general. An outsider/insider who will be instrumental in creating disorder and chaos and subverting the very principles and ideals on which society functions. Heathcliff evokes both the idea of the 'heath', a barren desolate landscape and the 'heathen', the primitive, the pagan or the pre-Christian. His name also evokes the ragged, tantalizingly edgy geographical feature of the cliff. Comparisons with the Byronic hero, a melancholic mysterious man, beautiful but damned, perpetually brooding and generally on a path of self destruction, does put Heathcliff in the same tradition as that of the 'romantic rebel'. But unlike the typical Byronic hero, there is no masochism, rather we can see shades of the sadist in Heathcliff. The Byronic hero created a cult of 'separateness', but Heathcliff feels no need to set himself apart from the rest. The romantic hero suffers because he finds the society too crass and moribund to appreciate or even understand his creative and emotional longings, but Heathcliff's suffering is a manifestation of real loss, the death of his beloved Catherine, and he feels no urge to explain himself to anyone, his acute consciousness of the injustices perpetuated on his self is enough for him to plot the destruction of others. As Hindley's dead body is being carried out of Wuthering Heights for burial, Heathcliff lifts Hareton, Hindley's son, and places the child on the table. Then he 'muttered with peculiar gusto', 'Now my bonny lad you are mine! And we'll see if one tree won't grow as crooked as another, with the same wind to twist it!' (*Wuthering*

Heathcliff's dark colour also calls into question his parentage. Is it possible that one of his parents is non-European, may be of African or Asian origins? The nineteenth century imperial and colonial preoccupations with both these continents resulted in the formulation of various stereotypes and codes which were used to interpret and understand the different and varied cultures and societies of these continents. While Africa was the `dark continent', Asia and the east was the `orient'. Europe and white races were contrasted with the African and Asian races. One of the classical polarity was that the white races represented the coldness of scientific intellect and reason whereas the dark races were predominantly the representatives of the warmth of emotion and passion and the mystery of magic and mysticism. This symbolic structure represented the west as ice, the sky, and father, whereas the east was fire, earth and mother. This kind of discourse provided the European intellectual of the late 18th and 19th centuries, many of who were otherwise disturbed by the colonial expansion and imperial methods, with the rather comforting idea that there were things that the master races could never be master of. The darkness was impenetrable as Adela Quested was to learn in the Marabar caves. So from Rudyard Kipling to E.M. Forster and beyond we have a number of novelists and writers who allude to this seemingly-incomprehensible and mysterious power of the dark and the warm that is chiefly characteristic of the `orient'. Is Heathcliff from the `orient'? Incidentally, there is another dark tragic hero, African in origin, whose grip on the white European consciousness for four centuries is no less powerful than Heathcliff's: Othello. You will find more on 'orientalism' in the Blocks on *Heart of Darkness* and *A Passage to India.*

The stereotypical romantic hero who dominates much of popular romance fiction even today is tall, dark and handsome. Portrayed as a character who is difficult to understand and even more difficult to control and contain, he is beyond the ambit of reason and reasonableness. It is fascinating as well as dangerous to encounter such characters. Nelly - Lockwood's response towards Heathcliff in many ways is the standard and stereotyped understanding as one would expect in romance novels. But that Heathcliff is not the impetuous and unpredictable hero of a standard romance novel is made apparent by the contrast that is provided by Heathcliff's unnatural and intense bonding with Catherine and his cold, calculated and dubious relationship with the infatuated Isabella. Nelly's description of Heathcliff on his return shows his transformation from an unkempt and rude young boy to a handsome man, `tall, athletic, well formed'. He has an intelligent look and his manner is dignified. It is not surprising that Isabella, a sixteen year old girl, leading a protected life within the social, moral and ethical confines of the landed aristocracy should developed an `irresistible attraction' towards a mysterious outsider who was a `friend' of her sister-in law. In fact the setting is perfect for a `romance' or an `affair ' to take place. Only the affair ends in disastrous results. Heathcliff himself demolishes the hero of romance in his analysis of Isabella's infatuation. He tells Nelly:

> ...picturing in me a hero of romance, and expecting unlimited indulgences from chivalrous devotion. I can hardly regard her in the light of a rational creature, so obstinately has she persisted in forming a fabulous notion of my character, and acting on the false impressions she cherished. (*WH,* p.187)

This is a very strong indictment of the cult of the romance hero and the unrealism of it. If Heathcliff is not totally a Byronic hero he is certainly not a romance hero, though he seems to possess all the externally requisite qualities for it. What kind of a hero is Heathcliff ? It is obvious that it is not possible to define or estimate Heathcliff within the normal moral framework of the conventional society with its standard categories of the heroic and villainous. Even the concept of the dissenting hero, as was provided by the ideology of mid-Victorian society does not encompass Heathcliff fully. It seems Emily Bronte is trying to create a hero without any heroic qualities. The reader is told of the various damnable actions that Heathcliff initiates but at the same time the reader's sympathy is drawn towards Heathcliff who even while he is being treated shabbily as an outcast tells Nelly `Nelly, Make me decent, I am going to be good'. The problem is that one cannot define Heathcliff as a hero or villain in moral terms. Concepts of good and bad, evil and virtue, the noble and the damnable do not seem adequate to define Heathcliff. So Heathcliff is a character who is pitted not only against social exploitation and injustice but also against the moral universe that society believes in and which the readers share.

3.3 HEATHCLIFF JUDGED: SECULAR AND RELIGIOUS

In the novel, Heathcliff is described in a variety of ways by the other characters. Mostly they are derogatory. They are '*the evil beast*', the 'unclaimed creature', 'uncivilized', 'without refinement', 'an arid wilderness of furze and whinstone', 'naughty swearing boy', 'sullen, patient child, hardened to ill-treatment', '*Judas*', 'traitor', 'deliberate deceiver', 'black villain', 'monster', 'ungrateful brute', 'low ruffian', 'blackguard', eyes that are '*clouded windows of hell*', '*incarnate goblin*' and '*fiend*'. If an analysis of these descriptive terms is made, we will recognize that most of them are to do with Heathcliff being uncivilized and socially unacceptable. The other terms (italicized) are moral censors, that emerge from Christian beliefs.

Heathcliff's socially unacceptable behavior can be explained from a number of perspectives. Physiologically, we may see him as a traumatized child who grows up feeling neglected and bullied. A deeply hurt psyche, which on adulthood seeks not only revenge but is obssessed in an infantile way with the object of his love. Frustrated in love, he unleashes hatred. Heathcliff has a fractured psyche, and the strange circumstances of his childhood, makes his adult personality deformed and perverse. He is also the third angle to the love triangle of Catherine, Edgar and himself. He is deprived of his love, not because he is rejected by Catherine, but because he lacks social status and sanction and this is something he rebels against with vengeance. In spite of the fact that Catherine chooses to marry Edgar he knows that it is he whom she loves, because the factors that prompted her choice, had nothing to do with their love.

Heathcliff's behaviour can be explained sociologically if we consider the kind of injustices that are perpetuated on him. By birth he is a social outcast for no fault of his. Catherine is accepted at the Grange but Heathcliff is not. In the Earnshaw household he is repeatedly demeaned and wronged. As a child no one except Mr. Earnshaw protected him against Hindley's hatred which was often violent. It can be argued that such victimization would beget violence of the kind that Heathcliff uses as an adult. Social oppression was tolerated by the 'sullen patient child' who was 'hardened perhaps due to ill treatment', and could stand Hindley's blows 'without winking or shedding a tear'. When Heathcliff wreaks his revenge, it is the pent-up anger of past injustices that makes him do what he does. The society, does not accept such individualized retribution and our narrator, Nelly does not approve of it. The artificiality of the civilized world as represented in the well-nurtured potted plants and flowers at the Grange is contrasted with the wild naturalness of the moors where Heathcliff and Catherine can abandon themselves, liberated from the oppresiveness of the same artificial and structured civilized society.

The judgments against Heathcliff which emerge from Christian mythography of the beast and the fiend, of the devil and Judas are I think more problematic. Heaven, hell, sin, purgatory, redemption, death and after-life are important aspects in the novel. Time and again Heathcliff is associated with Hell. He seems to have come from the depths of Hell and his destination also seems to be Hell. Fire and burning, are also associated with Heathcliff to suggest the tortures of Hell. As a newly married wife, Isabella's opinion about her husband, as expressed in her letter to Nelly, makes him out more like an unworldly evil beast than just a cruel man. What position does Heathcliff have in the Christian moral scheme? Is he a Judas? Whom has be betrayed? What are Emily Bronte's view on the matter.

A detailed biographical study of the religious influences on the Brontes is provided by Tom Winnifrith in the book *The Brontes and Their Background: Romance and Reality*. In chapters titled 'Heaven and Hell' and 'The Brontes' Religion,' Winnifrith traces the influences of *Calvinism, Methodism* and *Evangelical* ideas on the Brontes and also how they consciously challenged and dissented from these influences. The Victorian society, fractured by the increasing economic disparity between various economic classes was plagued by poverty, disease and death. The urban slums were regularly visited with cholera and tuberculosis and many people died. With poverty, there was a rise in crime, alcoholism and prostitution. These essentially political and social concerns were given religious significance. Suffering, damnation, salvation were ideas that became both relevant and urgent from the point of view of a theological debate. The main issue seemed to be to explain the lot of the human being on earth. Was suffering a kind of pre-ordained punishment for sin committed. Did suffering ensure salvation? Who was worthy of heaven and who was to be condemned to hell?

The majority of books that the Brontes possessed were theological in nature. Mr. Bronte was a man who had strong faith in the Church of England, and the Brontes derived their religious influences from many sermons, conversations and arguments that must have been a part of their life at home. Mrs. Branwell, the aunt, was a Methodist. When Branwell, the Bronte brother, was dismissed from service by the Reverend Mr. Robinson in 1845, it came as a blow to the family. Branwell had shown great academic and literary promise and his going first to London and then his employment as a tutor at Throp Green was seen as the beginning of a promising career. But it all ended in disaster, partly because of Branwell's alcoholism and mainly because Branwell was unable to face up to the reality of his life. The next three years saw the steep moral and physical decline of the young man. Branwell's `fall' had a deep effect on his sisters, who were sympathetic to him. They watched with horror and helplessness as their brother wallowed in self-pity and degradation. What kind of a punishment was this? What was Branwell's sin? Could he be saved? It was not easy to make a moral judgment and none of the Christian doctrines, of Methodism which concerned itself with salvation through faith, or the Evangelicals who believed in salvation through work, provided any answers to this tragic and personal problem.

Growing up as daughters of a clergyman, the Bronte sisters were certainly exposed to a lot of religious ideas. Human actions in life, its moral judgment and the resulting punishment or reward were thoughts that must have been deeply thought about by the intellectually alert sisters. Emily Bronte's view on these matters can be guessed from this statement she makes in an essay she wrote :

> God is the God of justice and mercy; then, assuredly, each pain that he inflicts on his creatures, be they human or animal, rational or irrational, each suffering of our unhappy nature is only a seed for that divine harvest which will be gathered when sin having spent its last drop of poison, death having thrown its last dart, both will expire on the funeral pyre of a universe in flame, and will leave their former victims to an eternal realm of happiness and glory.[1]

Winnifrith suggests that Emily's religious beliefs may be seen as the following sets of 'axioms':

(1) Hell exists only on Earth, and no souls suffer torment after death.

(2) A soul that has suffered sufficiently on earth attains its heaven.

(3) A soul that has not suffered is in limbo for a time, but is redeemed by others' sufferings if not by its own.[2]

Emily Bronte was able to move away from the conventional theological beliefs of heaven and hell; salvation and damnation, to the human condition as it was in life on earth. She understood human suffering with greater understanding and sympathy. The struggles and pains of this life were not to be carried on after death or into the next life. Sin and evil must spend itself completely here on earth and in life, for after death there is no sin and no evil, there is only happiness and glory. Heathcliff's hell in on Earth and he suffers sufficiently. After his death, it seems all hatred has spent itself, a quiet peace descends on *Wuthering Heights*. When Lockwood visits his grave, there is the `benign sky', fluttering of moths among the heath, and the soft wind breathing through the grass. The storm and the soul's torment is over and Lockwood ponders how `one could ever imagine unquiet slumbers, for the sleepers in that quiet earth.' One can safely guess that the sleepers in the quiet earth do not have unquiet slumbers, for Wuthering Heights has now been overwhelmed by the `fragrance of stocks and wall flowers" while Hareton and Cathy kiss each other before they go out for a walk on the moors. The moors are no longer inhospitable.

Just before his death, Heathcliff has a rather interesting conversation with Nelly about repentance, happiness and salvation. Let us mark some pieces of the conversation :

Heathcliff : But you might as well bid a man struggling in water, rest within arm's length of the shore ! I must reach it first, and then I'll rest... as to repenting of my injustices, I have done no injustice, and I repent of nothing- I am too happy, and yet I am not happy enough. My soul's bliss kills my body, bu. does not satisfy itself.

Nelly : You are aware, Mr. Heathcliff, that from the time you were thirteen years old, you have lived a selfish, unchristian life; and probably hardly had a Bible in your hands, during all that period.... how far you have erred from its [the Bible's] precepts, and how unfit you will be for its heaven, unless a change takes place before you die?.

Heathcliff : I tell you, I have already attained *my* heaven; and that of others is altogether unvalued and uncoveted by me! (*WH*, pp.362-363)

Nelly views about death are conventional and emerge from Christian beliefs of repentance leading to salvation. But for Heathcliff, there is no need of repentance as he feels he has already attained heaven. One may interpret that as death uniting Heathcliff finally and eternally to his beloved Catherine, but it could also mean that Heathcliff has been purged of all the evil and sin and that beyond death he will suffer no more nor will he inflict any suffering. We may argue that Emily Bronte's theological belief of suffering leading to salvation, is essentially Calvinistic and masochistic. But often this suffering is not for one's own self but for others. Also with the rejection of Christian notions of the promised Heaven and the threat of Hell, Emily was, through her characters, defining a sympathetic understanding about human suffering and its relation to class prejudice, greed, property and money. Before the arrival of Heathcliff, Wuthering Heights is a place where everyone seems to be happy and quite unaware of the world outside. With Heathcliff's introduction, it would seem as if the suffering and torment of the outside world has been introduced into the hitherto secluded world. It seems to me that Emily's consciousness of the injustices of the social world, make her view life with a certain sadness. All suffer. There is no escape. Significantly, Catherine complains about Edgar, `What in the name of all he feels, has he to do with *books*, when I am dying'. The dying here is both literal as well as symbolic of suffering. There can be no `philosophical resignation'. The books do come back, at the end of the novel, when Cathy is teaching Hareton how to read, but by then everybody has suffered enough.

3.4 LET US SUM UP

Early critical evaluation of *Wuthering Heights*, in general, explained Heathcliff's character in metaphysical terms highlighting the Gothic fascination with evil and the romantic urge towards isolation and self-destruction. Uncomfortable questions about social and economic injustices perpetuated on Heathcliff, his origin and parentage, as well as the powerful contrast he presented to the rather structured and oppressive patriarchy as represented by Thrushcross Grange were sidelined to the view that *Wuthering Heights* was in tune with Shakespearean tragedies and that Emily Bronte `might have been Shakespeare's younger sister'![3] in the poetic way she fascinates the imagination with the `fresh dark air of tragic passion'.[4] In this sense Heathcliff was not seen as a disrupter, or even a dissenter or rebel, only as a primitive, uncontrolled and pure form of energy that had been unleashed with tragic consequences. Some critics admired him for this energy and vitality and some agreed with Catherine's observation that Heathcliff is `a fierce, pitiless, wolfish man', a bird of bad omen and concentrates on the injustices he perpetuates on his victims.

Later critics, contextualised the text within historical and biographical frameworks and worked out a *rationale* for Heathcliff's behavior. A more sympathetic and realistic appraisal of Heathcliff was made from social and cultural analysis as well as from psychological insights. Studies from the theological angle were also made. Heathcliff can be seen from a purely realistic position but he can also be seen as unreal, and non-human. That is not to dismiss him as the Devil's agent but to state that such a character is not possible as a normal part of everyday reality but rather as the symbol of the elemental.

Nevertheless, it may be prudent not to strive towards a unified and singular understanding of Heathcliff or for that matter any character in the novel. That was precisely the author's intention. The fact that all explanations to explain Heathcliff remain inadequate need not be seen as a sign of weakness but on the contrary, that is the novel's strength; that it provides

space for many interpretations and perspectives. By not conforming to any set pattern of ideas, or structures of belief, by not seeking the one ultimate truth about Heathcliff, it is possible to be closer to many truths.

3.5 GLOSSARY

Subversive	:	to work against a system of government or authority or ideas
Darwinism	:	ideas that emerged from the anthropological and sociological work of Charles Darwin, particularly the notion of natural selection and adaptation.
Calvinism	:	evolved out of the powerful preaching of John Calvin (1509-1564). As a part of the Reformation movement Calvinism opposed the practices of the Catholic Church and stressed that only the Grace of God could save an individual and that Christianity was intended to reform all of society.
Methodism	:	This Christian religious movement was founded by John Wesley in the late 1720's. The Methodists worked for a Christian life-style in the world. In the nineteenth century Methodism influenced the trade union movement in England and the abolition of slavery in the USA.
Evangelicalism	:	The fastest growing wing of the Anglican Church, also known as the Low Church. It emphasized the personal and Biblical basis of faith.

3.6 QUESTIONS

1. What is the significance of Heathcliff's dark complexion? What similarities can you draw between Heathcliff and Othello? Can you think of any other character with similar features? Do you know of any popular romance writing where the hero is often depicted as 'tall dark and handsome'?

2. Heathcliff is often associated with Christian symbols of evil. What are Emily Bronte's views on religion and what do you make of Heathcliff from that perspective?

3. Heathcliff brutalizes Hareton the same way that he was brutalized by Hindley. But Hareton does not go the Heathcliff way. Why? Give reasons for your answer.

4. What do you understand by suffering? Does Heathcliff suffer or does he inflict suffering? Discuss.

5. Do you think Heathcliff is real? Does the novel present him as a realistic character or is he only symbolic?

3.7 SUGGESTED READING

Winnifrith, Tom. The Brontes and their Background : Romance and Reality, London: Macmillan, 1973.

References

[1] Tom Winnifrith. *The Brontes and their Background : Romance and Reality*.London: MAcmillan, 1973. p 63. From 'Five Essay Written in French' by Emily Jane Bronte, trans. Lorine White Nagel (Austin, 1948.), pp18-19.

[2] Ibid. pg.64

[3] Angus M. Mackay, Westminister Review, 1898. in Emily Bronte : *Wuthering Heights*, ed. Miriam Allott, CaseBook, Macmillan, 1970, 1992, p.94

[4] A.C. Swinburne 'The Fresh Dark Air of Tragic of Tragic Passion' 1883,in Emily Bronte : *Wuthering Heights*, ed. Miriam Allott, CaseBook, Macmillan, 1970, 1992, p.88

UNIT 4 `YOU LOOK LIKE A LADY NOW' : SIGNIFICANCE OF CATHERINE

Structure

4.0 Obejectives
4.1 Introduction
4.2 Wild and Domestic
4.3 Marriage
4.4 Prisons
4.5 Let Us Sum Up
4.6 Glossary
4.7 Questions
4.8 Suggested Reading

4.0 OBJECTIVES

As the title of the unit indicates, we will discuss the character of Catherine in relation to some conventional and stereotypical images of the woman that are particularly relevant in the Victorian age. Like Heathcliff, Catherine too is potentially subversive and revolts against many of the malecentric ideologies and structures of her time. We will also discuss the institution of marriage in nineteenth century England and how the author draws our attention to the close relationship between marriage and imprisonment; particularly for the woman.

4.1 INTRODUCTION

At the beginning of Chapter 7, in *Wuthering Heights* we read:

> Cathy stayed at Thrushcross Grange five weeks: till Christmas. By the time her ankle was thoroughly cured, and her manners much improved. The mistress visited her often in the interval, and commenced her plan of reform by trying to raise her self-respect with fine clothes and flattery, which she took readily; so that, instead of a wild, hatless little savage jumping into the house, and rushing to squeeze us all breathless, there 'lighted from a handsome black pony a very dignified person, with brown ringlets falling from the cover of a feathered beaver, and a long cloth habit, which she was obliged to hold up with both hands that she might sail in. Hindley lifted her from her horse, exclaiming delightedly, " Why, Cathy, you are quite a beauty! I should scarcely have known you : you look like a lady now. Isabella Linton is not to be compared with her, is she Frances?" "Isabella has not her natural advantages," replied his wife : "but she must mind and not grow wild again here. Ellen, help Miss Catherine off with her things - stay, dear, you will disarrange your curls - let me untie your hat." (*WH*, p.93)

The first part of the title of this unit is taken from the above passage. Five weeks at Thrushcross Grange transforms Catherine from a `wild, wicked slip' of a girl to a `lady'. Hindley is taken by surprise to see his sister, Catherine, dressed in a way which makes her look quite grown up and he thinks she looks like a `lady' . This often happens when one sees young people in adult or formal clothes for the first time. But there are other dimensions to the issue, which arises with Hindley's use of the culturally coded term - `lady'. As defined in *The Concise Oxford Dictionary*, a `Lady' is a woman who is a `being of superior social status or as having the refined manners associated with this'. One would expect a certain kind of behaviour from a `lady' in terms of manners of speech, dress, habits and social etiquette that would make her distinguished and distinguishable from the rest of society so that she is identified as a `being of superior social status'. The definition suggests that one may acquire

the manners of a lady even if one does not have superior social status. Being a 'lady' can be thus an external semblance that can be acquired. In this passage most of the signifiers that make Catherine a 'lady' are external. 'Brown ringlets' (her hair must have been combed in that way and Catherine has to be careful that it does not get disarranged), 'feathered beaver', 'long cloth habit' and the 'handsome black pony' all add up to make a lady out of Catherine. In the paragraph that follows the one quoted above we are informed that she is also wearing a 'grand plaid silk frock', 'white trousers', and 'burnished shoes'. Though the dogs come rushing to welcome her , she has to be careful that they do not spoil her clothes. As Nelly is making the Christmas cake, she is covered with flour so she too has to restrain herself from hugging Catherine. When Catherine pulls off her gloves it reveals fingers that are 'wonderfully whitened with doing nothing and staying indoors'. By implication it would mean ladies generally stay indoor and in terms of work, do precious little. This also refers to the fact that prior to her visit to Thrushcross Grange, Catherine spent a lot of her time 'outdoors' in the moors roaming with Heathcliff and 'growing wild'. Finally and ironically, comes Hindley's comment that, Catherine 'has her natural advantages' of having the looks of someone belonging to the 'superior social status', and cannot be compared with Isabella in this regard.

Nelly's narration indicates that she, like other members of the Earnshaw household, approves of Catherine's transformation. It seems that the stay at the Grange had 'cured' Catherine physically as well as culturally. After all, at the Granch, Mrs. Linton had proceeded to 'improve' Catherine methodically and began by 'trying to raise her self respect with fine clothes and flattery'. For Hindley and his wife, this transformation gives hope that it would 'succeed in separating the two friends', that is Catherine and Heathcliff, for there is always the danger that Catherine could lose her new found status in the 'wild' company of Heathcliff. Though everybody is impressed with Catherine's new demeanour, Catherine's first inquiry is about Heathcliff, who in stark contrast to her is wearing clothes 'which had seen three months' service in mire and dust' and his hair was uncombed. Only Nelly had showed the 'kindness of calling him a dirty boy' which means that categories of *clean* and *dirty* are definitions that work in civilized society but do not apply to Heathcliff. His position on the opposite side of the social scale makes him a savage who had been abandoned by all except Catherine.

In spite of her dress and her new found decorum, Catherine gives up being lady-like the minute she sees Heathcliff and 'flew to embrace him' and bestows 'seven or eight kisses on his cheek within a second'. With that, for a moment it seems that all hopes of Catherine's becoming a 'lady' collapse for her fondness for the uncivilized brute is something that is beyond the understanding of the members of the supposedly civilized world. So, it seems that Catherine's present standing of being a 'lady' is fragile and will break at the slightest provocation.

In the novel there is a deliberate blurring of what is acquired and superficial with what is inherited or natural; with what is desirable and what one actually desires. This is one of the major strategies that Emily Bronte adopts to explore and expose the structures and symbols that create and represent hierarchy in social organization. We will see right through the novel, that being a 'lady' is a kind of artificial imposition that Catherine will time and again resist. Later in the novel, Heathcliff will return to *Wuthering Heights*, looking dignified, like a gentleman, divested of roughness. Just as Catherine's outward poise and self-control are unable to contain her natural impetuosity, behind Heathcliff's external dignity lies the 'half civilized ferocity'. Though much refined and polished in his manners, Heathcliff's actions are 'savage' in the most violent and destructive sense of the word. Emily Bronte shows in the novel how the categories of the *cultured* and the '*savage*' are interchangeable. Heathcliff is a savage who civilizes himself but plots to turn Hareton into a *savage*. Isabella loses her social position by running away from her tyrannical husband, she loses social standing and economic power and is driven to destitution, and her infant son too could have been, like Heathcliff, found in the streets of some industrial city for a kind patriarch to take care of, had she not asked her brother to take care of the infant. But it is Heathcliff who provides his son, Linton, with all the external trappings of a person belonging to high society, and Linton, actually 'lords' over everyone, though in spirit he remains mean and selfish. Hareton's degeneration through wine and gambling hardly does any credit to his position as one belonging to the genteel landowning class of the society. While Catherine moves from the Heights to the Grange, Cathy has to move from the Grange to the Heights and has to unlearn the assumptions of superiority that were once a part of her upbringing at the Grange. In fact both Cathy and Hareton go through a process of unlearning, and discarding what they had acquired before they can discover their real selves and their real affection for each other. That this unlearning has to be done through the study of books completes the

irony. It is to Emily Bronte's credit that in mid-Victorian England, when to become a `lord' and a `lady' was perhaps the ultimate goal in upward social mobility of the aspiring middle classes flush with money acquired from new industry and the colonial-imperial adventures, she is able to systematically challenge and expose the values that create social hierarchy. She intellectually explores and interrogates the notion and system of `civilizing' by which individuals enter an artificial world of class, organized religion, social intercourse and authoritarian family life.

4.2 WILD AND DOMESTIC

The word *domestic* is particularly significant when it comes to discussing women. The woman's role within the family has been traditionally perceived by patriarchal society as domestic. In Victorian society, where industry was dramatically altering social relations, it became necessary to redefine the role of the woman in society. Educated and trained human resource was required not only to meet the new demands of an industrializing society but also to run the affairs of the Empire and that led to an unprecedented spread of education in the Victorian Age. Education was a necessary prerequisite for upward social mobility in a society where wealth was shifting away from the landowners to the *`captains of industry'*. The middle classes now invested in education and send their children to schools and colleges. Women got the opportunity for education and could now involve themselves in areas of social activity and literary pursuits. In the economics of supply and demand, wages were low in the labour market and that necessitated the woman to come out of the confines of her home in search of work. The rise of child labour was also due to similar reasons. The upper middle classes could afford tutors and employed educated women as governesses for the `proper' training of their children. The educated Bronte sisters Charlotte Emily and Anne all worked as governesses during their lifetime. The city was the stage where the drama of individual economic success and failure was enacted in an environment of stiff and ruthless competition. The Bronte brother, Branwell, was one of the failures, and it made the sisters extremely circumspect and philosophical about what the city and its demands meant in terms of the quality of human life.

The malecentric Victorian society tried to balance the new roles of women with the traditionally defined role of her being essentially domestic, playing faithfully the part of the daughter, sister, wife, and mother. There was also a well-defined role of the woman as a lover, and this covered a wide spectrum; one end of which was the demure, shy, evasive beauty who was stunned by handsome men and on the other was the vivacious, seductive, alluring and aggressive beauty who stunned men. The literature of the time provides us with many of these well recognizable stereotypes. As a compromise and ideally, the eligible, moneyed, Victorian bachelor would have been happy to look for a spouse who was educated, and trained in the manners of high society (`being a lady') but was subservient enough to look after the kitchen and children as a dutiful and excellent wife. One is not surprised to note that there were many schools for women where specialized training was imparted to young prospective brides in the manners and etiquette of high society. That this education was superficial and often just an imposition forced upon by the patriarchal society are issues that are voiced by most women writers of the age. You may have noted that while the socio-economic problems form the core of many Dickens's novels, the issues related to the woman and her position in the society are worked out artistically in the complex novels of Jane Austen, Charlotte and Emily Bronte and later, George Eliot.

In the novel *Wuthering Heights,* it is evident that the controlling power rests with the patriarch of the home. Whether it is the Earnshaw's or the Linton's, social power is in the hands of the head of the family which he imposes on the rest of the family. Such a one-way exercise of power is accepted as a legal and moral right of the patriarch to discipline the members of the household. Catherine's wildness, her refusal at being domesticated, is a rebellion against this authoritarian system. She does not rebel against her father or her husband openly, but her spirit refuses to accept the codes of discipline that are to be obeyed without question. Since Heathcliff is an outsider and no humanistic effort is made to `domesticate' him, his wildness cannot be equated with Catherine's. Catherine's `wildness' has its genesis in the unbalanced sexual equation of society. The girl child is not objected to for being a `tomboy' but as she grows up increasingly, her life is determined and controlled with greater authority as sanctioned by patriarchal society. The cause of Catherine's unmitigated affection for Heathcliff, even while she plays the role of a responsible woman and the wife of a gentlemen,

can be attributed to the childhood sympathies and memories of the many escapades that she and Heathcliff planned and executed together. When Catherine says 'I am Heathcliff', it is not as if she has un-sexed herself and become a man, nor should it be understood only in spiritual terms as the soul's unification. Rather I would think that by that declaration Catherine displaces the power equation that puts the man in a superior position and asserts her equality.

The fact that being a 'lady' is clearly an economic status is recognised by Catherine, because by marrying Edgar she does become the 'lady' of Thrushcross Granch. She explains to Nelly:

> Nelly, I see now that you think me a selfish wretch; but did it never strike you that if Heathcliff and I married, we should be beggars, whereas, if I marry Linton I can aid Heathcliff to rise, and place him out of my brother's power. (*WH*, p.122)

Nelly is used as a sounding board, as if she was Catherine's conscience. Catherine has realized that her 'love' for Heathcliff cannot survive in a bourgeois society. Which means that 'love' ought to be realistic and marriage succeeds only when the parameters of economics have been considered. Catherine's love for Heathcliff is totally utopian or even fantastic and it transgresses the conventionality of its times. Though Catherine is conscious that she and Edgar are as different to each other as 'moon-beam from lightening or frost from fire' she decides to marry Edgar because it is a realistic position to take. Such tragic but pragmatic choices must have been common in the age where marriage was often seen as an economic stepping-stone for the man's advancement in life and the wife as a presentable social acquisition. Catherine is the representative of the many women who were domesticated and played the role of a lady by the sheer force of realistic considerations in a bourgeois society. In contrast, Catherine's "wildness" is the rejection of her *gender* identity as defined in a bourgeois society. If giving birth to children is an important aspect of this gender definition it is highly significant that Catherine dies at childbirth, Catherine is destroyed; she cannot be accommodated in the patriarchal society because of her refusal to adhere to the codes femininity of which familial loyalty was paramount.

4.3 MARRIAGE

In most Victorian romance novels the plot centred around the issue of marriage. It became a convention that the hero and the heroine of the novel around whom the plot was structured, ended up getting married to each other. To many women authors, it was this convention, and the institution of marriage that gained their attention. Most of Jane Austen's, Charlotte Bronte's, and George Eliot's novels has marriage as an important issue if not the central issue. Marriage provides an ideal backdrop for the study of a society's ideology regarding economics and money, class and culture and social power in relation to gender equations. In *Wuthering Heights* it is debatable if marriage is central to the plot but there is no doubt that the issue of marriage poses disturbing questions. Consider the following :

1. Catherine does not marry Heathcliff. She marries Edgar.
2. Heathcliff marries Isabella whom he does not love but who is infatuated by him.
3. Heathcliff forces Cathy to marry Linton whom she does not love but who is loved by Linton in a selfish way.
4. Cathy marries a reformed Hareton.
5. Lockwood dreams of marrying Cathy but discovers first that she is a widow and then later that she is in love with Hareton.
6. Heathcliff marries Catherine symbolically; in death.

Most of the marriages in the novel end in separations. There are separations due to death, but more importantly there are separations because of mental incompatibility.

1. Francis dies early leaving a motherless child to Hindley.
2. Isabella separates from Heathcliff and then dies leaving a motherless child.
3. Catherine dies young, leaving a motherless child.
4. Linton dies leaving a beautiful young widow — Cathy.
5. Lockwood comes to Thrushcross Grange after an unfruitful affair with a young woman.

Also keep in mind that the two marriages that of Heathcliff and Isabella and Linton and Cathy take place primarily as part of Heathcliff's strategy to acquire the entire wealth and property of the Earnshaw's and the Linton's. It is only Cathy and Hareton who seem to follow the recognizable pattern of romance and wedlock but it is questionable if their relationship is of the 'conventional' kind. Cathy's romance with Hareton is unorthodox. Cathy and Hareton in the beginning of their relationship are placed as polarities. One is educated and 'civilized' and the other illiterate and uncivilized. But both are destitute and at the complete mercy of Heathcliff. It is only on the basis of their instincts that they come close to each other. While Hareton has to educate himself, Cathy has to 'condescend' to accept Hareton as he is. Within a few days of her stay at *Wuthering Heights*, Nelly notes that ' the frost had set in, and, in spite of her pride she was forced to condescend to our company, more and more.' (*WH,* p.328) Nelly is convinced that Cathy can only free herself from the clutches of Heathcliff if she should marry again. That marriage does not necessarily *free* the woman is something that Nelly refuses to understand. Since Nelly's views are conditioned by patriarchal ideology she is not able to see the suffering of each of the women in the novel as reflection of their social position and loss of identity. Cathy is able to retain her identity. Ironically she is able to free herself from her past by marrying Hareton who is created by Heathcliff's hateful mind but reformed by Cathy's sympathy and love.

Marriage became a subject of discussion and concern in the Victorian age mainly because the characteristics of what was defined as 'family' was undergoing a great change due to rapid industrialization. There emerged what was to be known as the 'nuclear family'. The nuclear family may be defined as the unit of parents and children living under one roof, bound together by strong emotional ties and relatively detached from the surrounding community and from other blood relations. Sociologists differ in their view as to the role that industrialization played in the evolution of the nuclear family, but it is certain that the middle classes of the nineteenth century England — the bourgeoisie — were a great supporter and promoter of nuclear families. Reigned by, for most part of the nineteenth century, by a female monarch — herself an embodiment of domestic values, the key ideas of the age were stability and continuance. Victorian society looked to the nuclear family as an immutable institution that provided the essential stability and continuance. Tracing the origins of the modern nuclear family , sociologists like Paula-Marantz Cohen argue that the family which has its beginning in the romantic love of a couple is stabilized and completed by the third aspect of the family triangle, which is the child. In her essay on *Wuthering Heights* she explains:

> *Wuthering Heights* is a novel about [such] chronic triangulation. The triangulation process occurs first within the family system of Wuthering Heights and then within the family system at Wuthering Heights and Thrushcross Grange. The triangled element is the daughter of two successive generations. The first daughter is destroyed; the second daughter escapes destruction and is rehabilitated. Yet despite the novel's effort to regularize character and relationships in the end, Bronte's elaboration of the dynamics of the daughter's role reveals basic structural problems in the nuclear family as it attempts to maintain its stability as a relatively closed relational system.[1]

Paula-Marantz Cohen argues that within the norms of a nuclear family, Catherine plays a mediating role between her father/brother/husband (domesticity) and Heathcliff (wildness). After, Mr. Earnshaw's death and Hindley's marriage, Catherine and Heathcliff are left to grow 'more reckless daily' without the stabilizing influence of the either the brother or the father. This recklessness is suddenly arrested with Catherine's visit to the Grange. Instead of Cathy wandering aimlessly on the moors, she is fixed on the sofa with the Linton family showering attention on her. Significantly she is being watched by Edgar, who is *inside* the room and also by Heathcliff who is 'spying' from the *outside.* So, Edgar does not actually replace Heathcliff, he only 'inserts himself in the triangle that Hindley had vacated'.[2] Making a psychological interpretation, Cohen feels that Catherine's illness and occasional hysteria after her marriage may be attributed to the escalation of the conflict between Heathcliff and her husband which forces her to retreat into invalidism. So the two sides of Catherine, one her reckless self and the other her invalid self due to illness are the two ways in which she tries to bridge the two angles of the triangle and mediate between the Heathcliff and Edgar.

> The female position has become the locus of great tension, with the conflicting claims of that position made manifest through the stressful effects on the heroine's mind and body. But Cathy's [Catherine's] case also

> involves the valorization of the female position in a way unimaginable in the traditional open lineage family. For instead of being a non-individualised object of exchange, Cathy [Catherine] is valuable in herself; she has acquired an unique subjectivity through her mediating role that makes her irreplaceable.[3]

So Catherine must endure a series of stressful relationships in which she is principally at the centre. Though she is the controlling authority in these relationships yet because she is at the centre of the stress she is destroyed. She tells Heathcliff `You and Edgar have broken my heart, Heathcliff ! And you both come to bewail the deed to me, as if you were the people to be pitied ! I shall not pity you, not I. You have killed me - and thriven on it, I think.' (*WH*, p.195) The heliographic that Lockwood discerns on the walls of the bedchamber at Wuthering Heights is the symbolic remnants of that struggle and tension that Catherine had endured. Lockwood sees `names repeated in all kinds of characters, large and small- *Catherine Earnshaw*; here and there varied to *Catherine Heathcliff*, and then again to *Catherine Linton*'. (*WH*, p.61)

4.4 PRISONS

The *prison* is an oft repeated motif in *Wuthering Heights*. During his first visit, Lockwood is in danger of being imprisoned in Wuthering Heights not only because the weather outside does not permit him to travel back to Thrushcross Grange but also because the ghosts of the past will trap him with their terrible memories. The writings on the wall become `a glare of white letters' that are `as vivid as spectres'. Then as Lockwood spends a restless night, he has a nightmare. The noise of a fir tree branch that `rattled its dry bones' against the window pane is annoying and Lockwood puts his hand through the window in an attempt to catch the branch, but instead he is grasped by `the fingers of a ice cold hand'. The voice of Catherine Earnshaw implores Lockwood to let her in but Lockwood refuses to do so and tries to violently release his hand from the ghostly clasp. The trauma of being trapped in a nightmare is not exclusively Lockwood's experience. Each of the characters experience it in different ways. Isabella has a harrowing time at Wuthering Heights, imprisoned by Heathcliff. Linton is forced to leave the comfortable environs of Thrushcross Grange and stay a miserable life full of complaints at *Wuthering Heights*. Cathy feels imprisoned by Heathcliff as his daughter-in-law. On a visit to Wuthering Heights even Nelly feels trapped by Heathcliff. Heathcliff's visit to Thrushcross Grange to meet Catherine are fraught with tension and secrecy. But it is Catherine who is able to comprehend her lack of freedom as something more than just physical confinement. She says:

> the thing that irks me most is this shattered prison, after all. I'm tired, tired of being enclosed here. I'm wearying to escape into that glorious world, and to be always there; not seeing it dimly through tears, and yearning for it through the walls of an aching heart; but really with it and in it. (*WH*, p.196)

This I think is the most eloquent expression of a woman's sense of being imprisoned in a society that is determined by forces of economics and denies the woman her individual identity. Catherine who at this point wishes to be with the world and in it, represents the writer herself, who was like many other women writers of her age seeking an escape from the traditional world wide culture of female subordination effected first through paternal domination and later through married life and child bearing and thereby denying her the share of the world. That writing, as an occupation was itself a transgression, a breaking out of the prison, into the so called man's world was well-recognized by most Victorian women writers.

4.5 LET US SUM UP

What makes Catherine an unforgettable character is her ability to be on the side of the underdog and assert her voice for justice. She is always on the side of the victim. She warns Isabella of what was in store for her if she married Heathcliff, because she was genuinely concerned about her sister-in-law's well-being in a world where men were ruthless when it came to money and property. Her sense of the `glorious world', a world perhaps free of discrimination and injustices, is what aligns her to Heathcliff. She and Heathcliff, as they

ramble across the moors and the wind-swept cliffs, are indeed the children of nature. If society makes an outcast of them, then civilization must necessarily mean a denial of nature and the natural. It is against her instinct that Catherine chooses Edgar who represents society and culture symbolized by the neat potted plants and the library full of books at the Grange.

Catherine may not be the heroine who is in search of her identity and destiny, like other heroines in novels written by Charlotte Bronte, and George Eliot. But Catherine's is a woman's anguished voice, a voice that asserts it independence as well as revolts against male codification and control. Hers is a haunting presence, always to remind of that which has been denied to her. Her right to be `let in' and to be a part of the world.

4.6 GLOSSARY

captains of industry	:	the industrialists
bourgeoisie	:	the new economically dominant social class that emerged with industrialisation and capitalism
gender	:	where as the term `sex' is used to mark biological distinction between man and woman, gender is used to specify the socially constructed difference between man and woman which leads to forms of inequality, exploitation and oppression.

4.7 QUESTIONS

1. What is the significance of Hindley's remark that his sister looks like a `lady"? Is `lady' the same as `memsaab'?

2. What importance does money have in Catherine's choice of marrying Edgar. Are you convinced with her arguments? Do you have any alternative explanation?

3. Do you agree with the view that Catherine is in the centre of a stressful relationship first between Heathcliff and Hindley and later Heathcliff and Linton. Do you think she is the controlling authority? Discuss.

4. Make a list of the things that Catherine does or says which you think is her protest against the society in which she lives. Make another list which you think is her conformity of social norms and patterns. Which list impresses you most and why?

5. Is there a contradiction between the Catherine that loves Heathcliff and the Catherine that marries Edgar? Give reasons for your answer.

6. Do you think Nelly evaluates Catherine in the right perspective. Is that the way one woman should understand another woman?

4.8 SUGGESTED READING

Chithan, Edward; Winnifrith, Tom. *Bronte Facts and Bronte Problems*, London: Macmillan. 1983.

Cranny-Francis, Anne. *Feminist Fiction: Feminist Uses of Generic Fiction.* Polity Press,Cambridge, 1990.

Miles, Rosalind. *The Female Form: Women Writers and the Conquest of the Novel,* Routledge, London, 1987.

Smith, Anne. ed. *The Art of Emily Bronte*, London: Vision Press, 1976.

Spark, Muriel. *The Essence of the Brontes,* Peter Owen: London, 1993.

References

[1] Paula Marantz, Cohen. *The Daughter's Dilemma: Family Process and the Nineteenth-Century Domestic Novel,* University of Michigan: University of Michigan Press, 1991. p. 90

[2] Ibid, p.95

[3] Ibid, p.98

UNIT 5 *WUTHERING HEIGHTS*:ONE HUNDRED AND FIFTY YEARS LATER

Structure

5.0 Objectives
5.1 Introduction
5.2 Criticism of *Wuthering Heights* : An Assessment
5.3 The Disruption
5.4 Let Us Sum Up
5.5 Glossary
5.6 Questions
5.7 Suggested Reading

5.0 OBJECTIVES

In this unit we wish to make an appraisal of the many ways in which critics and readers have sought to analyze and interpret the novel since its publication almost one hundred and fifty years ago. As an Indian reader, at the end of the twentieth century, our understanding of the novel may be influenced by social and intellectual concerns that are of immediate importance to us. In the previous units we have discussed the various important issues that the novel engages us with and we have seen how it is possible to read between the lines and discover hidden meaning/s. Why does the novel stimulate the modern reader emotionally and intellectually? In this chapter, I would like to pose certain questions about the novel's relevance to us specifically as Indian readers. I would also draw your attention to some major critical approaches that are comparatively recent .

5.1 INTRODUCTION

On 19th September, 1854, in a letter to William Allingham, Dante Gabriel Rossetti, wrote of *Wuthering Heights* as a story in which `the action is laid in Hell'. If Rossetti's `Hell' is the conventional Miltonic concept of Hell — a place where evil reigns supreme then intrinsic to that concept is the notion of `the fall'. As punishment for disobeying God, Adam and Eve *fall* from Heaven and become susceptible to the forces that may take them towards Hell. The fall is a lapse, a denial/disregard of the divine with the possibility of a collaboration with evil. In that scheme of things, Heathcliff is surely the central figure — for he is the one who emerges mysteriously as if created by some dark powers and for the most part, the novel is seen as the very representative of the devil seeking to wreak havoc on the seemingly pre-lapsarian world of the Wuthering Heights and the Thrushcross Grange.

In 1979, Sandra Gilbert wrote an essay on *Wuthering Heights* entitled `Looking Oppositely: Emily Bronte's Bible of Hell'[1]. Gilbert accepts that the `fall' is central to the novel's scheme, but dramatically alters the Miltonic parable by invoking the *Blakean parallel*, `This fall,.. is not a fall into hell. It is a fall from Hell into heaven, not a fall from grace (in the religious sense) but a fall into grace (in the cultural sense).' Pursuing a feminist line of argument Gilbert, in her essay shifts the focus from Heathcliff to Catherine and locates the problematic centred around the `fall' in Catherine's passage from innocence to experience. From `nature to culture'. We will discuss Gilbert's famous essay in detail, but at this point we ought to note that from Rossetti to Gilbert is a long journey in the criticism of the novel. This critical evaluation still goes on and the fact that we are studying the novel is proof that the novel still remains relevant and meaningful for us (in India) even after one hundred and fifty years since its publication in the middle of the Victorian Age.

5.2 CRITICISM OF *WUTHERING HEIGHTS* : AN ASSESSMENT

At this point, it would be pertinent to make an assessment of the history of criticism that concerns *Wuthering Heights*. Patsy Stoneman's Introduction in *Wuthering Heights : Emily Bronte. New Casebooks, Basingstoke: Macmillan. 1993;* and Linda H. Peterson's essay `A Critical History of *Wuthering Heights*' in *Case Studies in Contemporary Literature, Boston : Bedford Books of St. Martin's Press, 1992*, are useful for this purpose in the sense that they trace the history of the novel's criticism and direct us to important critical material.

The available critical material on *Wuthering Heights* can be chronologically divided into three phases. Criticism that emerged following the publication of the novel to the early years of the twentieth century may be called the early phase. Critics who claim the novel as an important work of art and scrutinize it without the constrictions of having to seek moral meanings or social messages in the text dominate the middle phase. The last phase, marked by the critical views of modern critics in the last twenty years, has been particularly exciting. Many of the questions asked by earlier critics and readers and many of the issues that had generated interesting debates are given fresh insights by these modernist critics equipped with sophisticated critical tools that they acquire from Marxist, Structuralist, Feminist and Deconstructionist theories.

Early criticism (pre 1930's) which is available in the Case Book Series edited by Miriam Allott acknowledges the work as powerful and views the novel as an extraordinary piece of writing by an extraordinary writer. The critics discussed at length the author's presentation of the `evil incarnate' and the `tragic and terrible consequences' of physical and mental violence in a social world where moral schemes are deliberately flouted. The mystery and the haunting quality of the novel and its powerful dramatic language were also commented upon. It was as if the author wished to communicate something intensely personal. Early criticism was thus preoccupied with biographical, historical and literary details that could be fitted into the novel. It was this form of criticism that linked *Wuthering Heights* to Byron, the French and German Gothic tales and of course to Emily Bronte's *Gondal* poems. In the Gondal Poems, Emily Bronte had created a fictional world of a fair-haired heroine who loves intensely but is fickle in her lover with several dark-haired heroes. This heroine and the heroes were seen by critics as the forerunners of Catherine and Heathcliff. Much of this criticism was moralistic. The coarseness of language, particularly in the profane dialogues, outraged many critics. Critics also pointed out that there was confusion and `wildness' not only in the way the story was narrated but even in the moral positions of the characters. The critics struggled to find meaning of the text, specially the moral meanings they were looking for, which could conveniently coincide with their sense of social morality and justice.

This initial probing into the text, helped in the formulation of the many issues that concern the modern critic. By the first quarter of the twentieth century we encounter a new form of critical outlook. These critics were less bothered with the moral questions in the novel and were more concerned with the artistic achievement. For them the *text* was crucial and central, which they regarded as a work of art and valued it for the literary skills that went into its construction. These critics from the schools of New Criticism and Formalism felt that the incomprehensible and elusive quality of *Wuthering Heights*, its complex symbolism and imagery, strange characterizations and suggestiveness, were actually its strength, because the meanings, which were perhaps universal and timeless were skillfully hidden within the texture of the novel and the artistic ingenuity was the way the text teased the readers to discover for themselves these hidden meanings. Nevertheless, F.R. Leavis did not include *Wuthering Heights* in the Great Tradition of the English novelists. For Leavis, the novel was an `astonishing work' but it was only a kind of `sport', meaning that it was only a kind of personal indulgence and not profound enough to find company with novelists like Jane Austen, Dickens and George Eliot.

Ironically, it was during this phase of criticism that the novel was actually rehabilitated as a serious work of fiction. Critics worked out in detail how the novel was perfectly schematized in terms of time and chronology and how the narrative shifts give the reader a false but carefully devised impression of confusion. They pointed out Emily Bronte's impressive knowledge in legal matters relating to property and inheritance laws.[2] Lord David Cecil argued that the novel was artistically worked out within the cosmic principles of `storm' and

'calm'. The conflict in the novel was not between 'right' and 'wrong' but rather 'between like and unlike'.[3] Dorothy Van Ghent's famous study[4] draws our attention to the recurring motif of the window in the text. The windows demarcate space in terms of 'inside ' and 'outside', and also separate the 'human' from the alien or the 'other'. The tension in the novel arises out of the friction between two kinds of realities, one that is raw and natural and the other that is refined and cultured but restrictive and often unnatural.

As critics began to look into the text more carefully, particularly the way the narrative was organized, it became evident that the novel had more to communicate than just a haunting tale of futile lovers. In an analysis of the narrative, the reader's relationship with the two narrators, and the need to distance oneself from both was pointed out.[5] The patterns of imagery interested the critics and they discerned how these patterns helped in the monumentalisation of human emotions.[6] Yet another view point was inspired by Freudian psychoanalysis that interpreted the novel in Freudian terms of male and female sexual symbolism, the play of instincts and 'psychic energy' in the relationship of Catherine and Heathcliff.[7]

This phase is characterized by the abundance and multiplicity of interpretations that emerged out of close textual reading. Instead of concentrating on a single important message from the novel, critics articulated and demonstrated the richness and value of the text that lay in its multiple levels of meaning and suggestion. In this climate of plurality, Emily Bronte's life and times was viewed dispassionately and objectively. Instead of simply establishing biographical links between the novel and Emily Bronte's life, Marxist critics like Arnold Kettle and Raymond Williams[8] point out how the text directly registers the disturbed and changing social, political and economic context of the mid-nineteenth century England and a certain authenticity may be discerned in the way the social conditions of the time are represented. The 'incompatible ways of life' and the social order in which men and women were treated as different and the presentation of an unjust social order with Heathcliff as a symbol of the oppression and degradation of the working class were issues that the early Marxist and feminist critics pointed out.[9]

With modern theoretical studies in philosophy, anthropology, linguistics and culture having made their impact on literary criticism, the last twenty years have generated a completely new kind of criticism of the novel. It becomes more difficult to label these critical interpretations and should be seen as a part of intellectual debates that the critics are engaged in from different and complex theoretical positions. These critics are chiefly influenced by what is know as Structuralism. Patsy Stoneman defines structuralism as a movement that combined linguistics with anthropology and showed 'that cultural behaviors of all kinds have a pattern analogous to language and that the meanings we find in these patterns are *socially constructed*'.[10] Structuralism made a deep impact on the way one read a text. Since meaning was related to culture, the text signified more than just the literal meaning and literature of high quality and invariably engaged the reader in 'pluralities' or multiple levels of meaning. What distinguishes structural reading from the earlier critics was that the structuralist was not treating the text as a puzzle or a code that needed to be solved or deciphered. It was not as if the text contained some central meaning which once discovered would be something that everybody would accept and agree upon. Structuralists like Frank Kermode,[11] would prefer the text to be suggestive of many meanings and many possibilities of interpretation.

On the opposite scale, are the critics who practice Deconstruction which challenge the Structuralist approach. Inspired by the theoretical works of Jacques Derrida, the deconstructionist would posit that though the structuralist analyzes language and culture scientifically and objectively and examines how meanings are produced, there is always the possibility of making some sort of subjective value judgments by which one meaning is preferred over another. These preferences may make one go back to a central or core meaning of a text and thereby defeat the very purpose of opening the text to plural meanings. The deconstructionist denies any core, centrality or truth. By undoing the construction of meaning in essentialist and cultural terms, the deconstructionist critics have been able to open up the text for critics who wish to analyze the text in order to determine how various cultural patterns, prejudices, and preferences work into the text and how the dominant value system lies hidden in the text. In the present day context, the reading of *Wuthering Heights* is not simply the reading of a novel by Emily Bronte, but also goes into the reading is the reader's own cultural position as well as his/her knowledge/ignorance of the history of the way the text has been read and interpreted since its publication. The structuralists and the deconstructionists have definitely enlarged the scope of literary criticism.

Deconstruction is a post-structuralist approach. There are other post-structuralist approaches. Michael Foucault, the French historian theorizes on `discourse'. Discourse is the accepted way of describing and evaluating experience. Foucault argues that power; social political and economic is maintained through `discourse'. We can see how many `discourses' are present in the text of *Wuthering Heights*. There is a religious discourse that draws upon the subjects of heaven, hell, sin, redemption and salvation. There is also a discourse on romanticism with its priority on ideal love and heroic isolation; and also the discourse on magic, myth and folklore. The purpose of discourse is to prioritize and centralize certain issues and marginalise some others. Discourse may run simultaneously but at crosspurposes with each other. The text of *Wuthering Heights* is used by post-structuralist critics to identify the many discourses , or voices[12] of the mid-Victorian society and to expose the contradictions and conflicts that arise as these voices are engaged in a dialogue. We have used some of these methods in our previous discussion on the narrative, and the characters of Heathcliff and Catherine in the earlier Units.

You will realize that present day critical practices use the text as an opening for an exploration and engagement with the society and culture that produced it and also with the one in which it is being read. Literary criticism does not stop at identification of social history, literary nuances and cultural patterns, but goes further ahead to probe into the nature of these patterns and nuances. For the feminist critic this probe is of great importance because it gives us the background to the ways and methods by which patriarchal society has been able to dominate and marginalise the woman's voice. Sandra Gilbert and Susan Gubar in their suggestively titled book *The Madwoman in the Attic* draw our attention to how the woman writer struggles to resist the influence of the earlier writers and also suffers because she has primarily to prove that she too can *write* . Women writers in the late eighteenth century and the nineteenth century were actually breaking into a very male territory of authorship. As we mentioned earlier, in this book, there is Sandra Gilbert's famous essay on *Wuthering Heights*. Gilbert reads *Wuthering Heights* as Emily Bronte's myth about creation as opposed to the Christian myth of creation that Milton justified in his epic *Paradise Lost*. Emily Bronte's myth challenges the notion of the `woman's secondness' that is central to the Miltonic myth. Gilbert argues that what the nineteenth century believed to be culture and decency was actually a Hell of male domination, authoritativeness and violence. It is into this Hell that Catherine falls. Gilbert draws our attention to the symbolic nature of Catherine's desire to possess a whip or a source of power and strength. In essence it is Heathcliff who actually becomes her strength against an authoritative father and later a brutish brother. The togetherness of their childhood, the sense of wholeness is broken with the visit to Thrushcross Grange. This is the moment of Catherine's progress from innocence to experience ,from childhood to adulthood and also the moment when she loses her power. At Thrushcross Grange, is Gilbert's words, Catherine is `castrated' not only by the way she is treated (made into a lady) but also by the way her alter ego (Heathcliff) is separated from her. This is the beginning of the woman's fall according to Gilbert. The denial of freedom and the binding of the `hierarchical chain'. Since Thrushcross Grange represents civilized society and culture, ideologically something that is desirable and needs to be cultivated and nurtured, Gilbert's assertion that the change from Catherine Earnshaw to Catherine is a `Fall'. This is a very strong feminist argument that exposes society and its values as essentially androcentric. What is interesting is that `power ' has been a word that has traditonally been associated with this novel. But with feminist criticism, `power' shifts, and instead of locating it in Heathcliff and the wildness that is associated with him, it is now seen in terms of Catherine's desire for it and how it eludes her.

Gilbert's position is not the only feminist perspective about *Wuthering Heights*. Feminists have analyzed the novel from the perspectives of language and psychology. They have specially looked into the process of growing up, from childhood to adulthood and how during this process the woman is subordinated by the dominant culture and how some women like Catherine resist this subordination and how some like Cathy become a part of it. Some critics have also pointed out that the childhood innocence and joy that was `lost' by Catherine and Heathcliff is to a large extent regained by Cathy and Hareton in the way that reverses their `education' and the process of growing up.

Feminist positions and Marxist positions are often in the same line. Both discuss the society in terms of unequal distribution of `power'. In the essay `Myths of Power in Wuthering Heights'[13], Marxist critic Terry Eagleton sees Catherine's choice of Edgar Linton as a compromise that drives both Heathcliff and herself to death. Catherine hopes to `square authenticity with social convention' and that is not possible. Eagleton asserts that `one of *Wuthering Heights's* more notable achievements is to demystify the Victorian notion of the family as pious , pacific space within social conflict'. Eagleton argues that because society is

restrictive and imprisoning, there is a need to escape from it. Thus escape to nature' is a part of the ideology that restrictive society produces. For Eagleton, Heathcliff is a representation of capitalist ideology. Through him the capitalist equation of the oppressed and the oppressor are enacted. `His rise to power symbolizes at once the triumph of the oppressed over capitalism and the triumph of capitalism over the oppressed'. For Eagleton, Heathcliff is a conflictive unity of the spiritual rejection of an inhuman society and a social integration with the same society. This is what leads to his personal tragedy.

5.3 THE DISRUPTION

In an essay entitled `My Favourite Villain: Heathcliff'[4] Muriel Spark in a richly personal style points out that whatever Heathcliff does `is on a scale larger than life; if he lies it is not a petty lie, it is the sort of lie that brings ruin on some one's head; if he steals, it is the whole family heritage he steals — you couldn't imagine Heathcliff as a shoplifter.' Muriel Spark feels that it is Heathcliff who gives the novel its `fiendish magnitude'. She also makes the important assertion that Heathcliff's influence is not merely at the physical level, in the sense that though he physically imprisons some of the characters, (Isabella, Cathy and even Nelly) it is actually his very presence that mesmerizes his victims. It is as if he is a `moral hypnotist' who has the power of drawing `strange, uncharacteristic passions out of people of his environment; whenever he appears there is not only trouble, but wild agitation, frantic behaviour and violence.' In short Heathcliff is a disruptionist. For people who are comfortable in a conventional way of living and thinking, full of artificial poses and gestures (like Lockwood) his presence is particularly disturbing. For a society that is conditioned by its own cultural, economic and ethical equations, Heathcliff's presence is seriously destabilising. There are political implications of this idea. When we consider that a society is composed of a set of relationships which is based on a certain distribution of political, economic and social power, then a disruptionist would, in a consequential way disturb the way power was distributed. In fact, the way the society reacts to the disruptions is as much a reflection of itself as it is the society's way of containing the disturbing influences of the raptures that the disruptionist creates. The apologetic tone of Charlotte Bronte in her introduction to the novel, specially about Heathcliff's moral character, clearly shows that she had seen the serious implications of the disturbances that Heathcliff was likely to create in mid-Victorian England. As a disruptionist, Heathcliff, who is in Spark's useful phrase is a `moral hypnotist', would expose the hypocrisies, falsehoods and superficialities that exist beneath the veneer of moral authority. What Charlotte and many of her contemporary readers were not able to discern was that Catherine too disrupts many widely accepted Victorian codes and structures particularly those which created the logic of the woman's subordinate position in society. It is one thing to mythify and mystify Catherine as an individual who suffers because she responds to the prompting of her head rather than her heart, and it is quite another thing to see her as a woman whose life is a profound questioning of what the Victorian was proud to define as culture. Heathcliff/Catherine are in this sense, agents who *demythify* the Victorian age. To the modern reader, it is this `disruptionist' and demythification aspect of the novel that makes an urgent and compelling appeal.

5.4 LET US SUM UP

To an Indian reader, Emily Bronte's novel opens up the contradictions of a society that sought to colonise the entire world in the nineteenth century. Its search for markets and cheap labour, its attempts at civilising the `native' , its introduction of industry and education in its colonies, its spread of institutions like the church and the judiciary, its morally superior tone is ironic. The Indian reader is also aware that the novel exposes an authoritative structure of society, much of which is malecentric and patriarchal. Such strctures are not strictly British and these forms of patriarchal domination and social oppression also exist in our society. As students of literature we should be able to look into our own cultural context and our responses to it more critically. Finally, our reading of the novel, and our exposure to the multiple levels of meaning in the text may help us to question any assertion of singularity. We can develop a modern perspective to issues that concern us. Since we live in a society, which is culturally and lingustically plural, it is of importance that any assertion that seeks to negate plurality

must be seen with suspicion because it can be an assertion of authority and a denial of freedom.

5.5 GLOSSARY

Blakean parallel	:	William Blake (1757-1827), Romantic poet. Blake saw traditional Christianity as practised by the Church as oppressive in which God seemed to be disinterested in human affairs. So many of the conventional symbols associated with divinity and purity, like dew, stars etc. become negative symbols suggesting authority and supression and rationality. The authoritative Godhead that Blake rebels against is for the feminists also a symbol of male authority.
socially constructed	:	meaning of a word is constructed by the culture that uses it. For example the meaning of the word *night* is not only culturaly defined but that words by themselves do not contain the essence of what they signify. The structuralist sees meaning being produced when one word is placed against its opposite. We know what `night ' is by knowing `day' or what `night' is not.
Essentialist	:	the belief in core or centrality. opposed by the deconstructionists.
Demythify	:	break the myth. Myth here is to be understood as a story which Is basically a `lie'. The society often produces such `lies' in order to perpetuate power relations so that one section of the society may keep control of the other. For example, one of the `myths' about people living in villages is that they are given to a more healthy living than the city dweller. Is this true? Are our villagers healthy?

5.6 QUESTIONS

1. Why do you think nineteenth century critics were engaged in locating a central moral or message in the novel?

2. What do you understand by the term New Criticism? What was its impact on the critical perspective to *Wuthering Heights?*

3. Do you think modern critical approaches make our understanding of the text more profound or do they simply confuse? Discuss.

4. Do you think there is a `central truth' in the novel ? Is there a need to arrive at a central 'truth'?

5. Do you think *Wuthering Heights* is a *classic?* Give reasons for your answer.

6. One of the major preoccupation of most early critics was to engage themselves in the search for a resolution or synthesis to the many contradictions that they encountered in the text. What do modern critics think about it?

5.7 SUGGESTED READING

Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic : the Woman Writer and the Nineteenth Century Literary Imagination*. New Haven, 1979.

References

[1] Sandra Gilbert and Susan Gubar. *The Madwoan in the Attic: the Woman Writer and the Nineteenth Century Literary Imagination*. New Haven, 1979.

[2] C.P. Sanger's *The Structure of Wuthering Heights*, London: Hogarth,1926.

[3] David Cecil, *Victorian Novelists: Essays in Revaluation*, rev. ed. Chaicago: Univ. of Chicago Press, 1958.

[4] Dorothy Van Ghent, *The English Novel : Form and Function*, New York: Holt, (1953)

[5] John K. Mathison, `Nelly Dean and the Power of Wuthering Heights', *Nineteenth Century Fiction* 11 (1956).

[6] Mark Schorer, `Fiction and the Matrix of Analogy', *Kenyon Review* 11 (1949)

[7] Thomas Moser, ` What Is the Matter with Emily Jane?: Conflicting Impulses in *Wuthering Heights*', *Nineteenth Century Fiction* 17 1962.

[8] Arnold Kettle, *An Introduction to the English Novel: Defoe to the Present*, rev. ed. New York : Harper, 1968

Raymond Williams, *The English Novel from Dickens to awrence*,Frogmore: Paladin, 1974

[9] Arnold Kettle, *An Introduction to the English Novel : Defoe to the Present*, rev. ed. New York: Harper, 1968.

[10] Page 4 Patsy Stoneman, *Wuthering Heights : Emily Bronte*. New Casebooks. Basingstoke: Macmillan. 1993.

[11] Frank Kermode, `*Wuthering Heights* as a Classic' in Stoneman, Patsy. *Wuthering Heights : Emily Bronte*. New Casebooks. Basingstoke: Macmillan. 1993. page 39-53

[12] `Voices' used in the Bakhtinian sense. Mikhail Bakhtin, Russian Critic who argued that literay texts are constructed out of many voices or discourses that are in dialogue with one

another. Text could have one controlling voice, which would be mono logic, but in texts which are not controlled by one voice, the dialogic text. there is hetroglossia, or polyphony or a multiplicity of voices.

[13] Terry Eagleton, 'The Myth of Power in Wuthering Heights' Stoneman, Patsy.

[14] Muriel Spark. *The Essence of the Brontes*, Peter Owen: London, 1993.p.317-319.